

**To:** Harris County Precinct One Commissioner Ellis  
**From:** Katie Short, Director, Commissioners Court's Analyst's Office;  
Amy Rose, Senior Analyst  
**CC:** Lance Gilliam, Sophie Elsner, Erica Carter, Janae Ladet  
**Date:** January 8, 2021  
**Re:** **Overview of Percent for Art Policies**

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## EXECUTIVE SUMMARY

Percent for Art policies recommend or require jurisdictions to set aside a specified percentage of capital improvement funds to be used for public artwork. Typically, artwork is permanently displayed at the grounds of the capital improvement, intended to enhance the built environment, and to make public spaces more appealing, useful or accessible.

Texas state laws permits local jurisdictions engaging in public construction projects that cost more than \$250,000 to allocate a percentage of funds for public art. Participation is optional.

This memo includes background on Percent for Art policies, an outline of best practices for establishing Percent for Art policies, and an overview of existing Percent for Art policies in four Texas cities (Austin, Dallas, Fort Worth, and Houston) and six jurisdictions across the country (Arlington County, VA; Clark County, NV; King County, WA; Los Angeles County, CA; Miami-Dade County, FL; and New York City, NY).

This analysis finds that:

- There are 33 states that have Percent for Art programs, 28 of which mandate participation and five for which participation is optional (including Texas).
- Texas State Government Code permits any county, municipality, or other political subdivision of the state engaging in a public construction project that will cost more than \$250,000 to specify that a percentage may be used for fine arts projects at or near the site of the project.
- Several notable attributes define Percent for Art Policy. This analysis highlights the funding, artist selection process, type of art funded, and economic and community benefits derived from such policies.
- Best practices highlighted include administrative policies (such as program costs and evaluation metrics) and art considerations (such as site selection and maintenance guidelines).

## INTRODUCTION

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In November 2020, the Analyst's Office received a request from Precinct One to provide a study "identifying the best practices for requiring a percentage of public construction projects (capital improvement) to be dedicated to art projects. The study should include:

- An overview of the existing programs in Texas;
- Comparable county programs in other states;
- An overview of the total allotted funding to the arts in these jurisdictions;
- The economic or community benefits derived from these public art works;
- How the artists or art works are typically selected for each project;
- And, to the extent possible, the types of public art projects funded."

This memo includes background on Percent for Art policies, an outline of best practices for establishing Percent for Art policies, and an overview of existing Percent for Art policies in Texas cities and counties in other states.<sup>i</sup>

## METHODOLOGY

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The methodology of this memo includes reviews of existing literature, white papers, and interviews with experts in jurisdictions across the nation which have utilized Percent for Art policies. This memo does not provide a complete list of jurisdictions with Percent for Art policies, it is limited to jurisdictions with well-known programs and accessible online documentation.<sup>ii</sup> The Best Practices section draws on the framework established by the National Assembly of State Art Agencies, a national, not-for-profit, nonpartisan organization that represents the nation's 56 state and jurisdictional arts agencies.

## BACKGROUND

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Percent for Art policies are "regulations that recommend or require a designated portion of the budget for capital investment in state facilities to be set aside for artworks."<sup>1</sup> While designated portions vary, policies usually allocate about 1% of the construction or renovation costs of a project for the "commission, purchase and/or maintenance of artwork to be exhibited permanently in public space"—typically at the grounds of the capital project.<sup>2</sup>

The intent of these policies is to enhance the built environment and to make public spaces more appealing, useful or accessible through the incorporation of artworks. The goal, media, and form of artwork are specific to the hosting community and should reflect community values.<sup>3</sup>

The National Assembly of State Arts Agencies (NASAA) notes that integrating art funding into capital projects has three key advantages: "ensures equity of access and consistent implementation, obviates the need for general funds to be appropriated on a project-by-project basis, and creates opportunities for architects, engineers and site

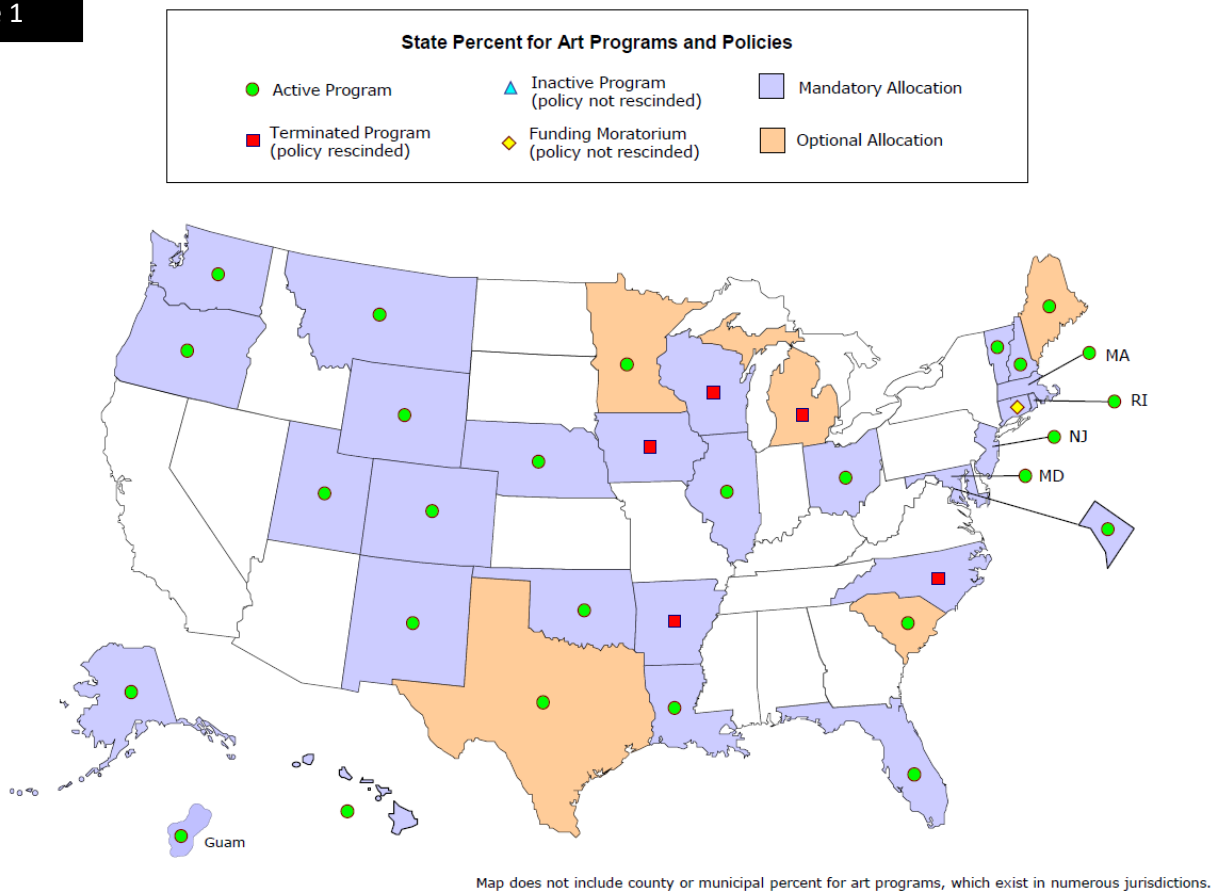
<sup>i</sup> At the time of this publication, no Texas Counties are known to have Percent for Art Policies.

<sup>ii</sup> For example, the City of San Antonio and the City of El Paso have Percent for Art policies, but there are limited details available online and the Analyst's Office request for an interview was unanswered at the time of this publication.

managers to work with artists to integrate art and design into the vision for the site, enhancing the overall quality of the development plan.”<sup>4</sup> Furthermore, NASAA states that “the arts are a public good—not merely a consumer product—because everyone benefits from the arts, not just those who choose to attend,” and that “our economy is more productive and when diverse populations come together—all of which result from inclusive access to arts activities and experiences.”<sup>5</sup> NASAA asserts that government should support the arts because art contributes to “economic growth, education, health care, supporting our troops, and projecting America’s strength.”<sup>6</sup>

Percent for Art policies are typically legislated at the state level.<sup>7</sup> Of the 33 states with statewide policies, 28 states have mandatory percentage allocations and five have optional allocations (including Texas). In states with mandatory Percent for Art policies, there are automatic funding mechanisms for qualifying capital projects.<sup>8</sup> In states that do not have mandatory policies, jurisdictions have the ability to decline to implement the Percent for Art policy for a number of reasons which can include, inaccessibility or high cost.<sup>9</sup>

Figure 1



Source: National Assembly of State Arts Agencies, Percent for Art Policy Brief

## BEST PRACTICES

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The National Assembly of State Arts Agencies (NASAA) is a national, not-for-profit, nonpartisan organization that represents the nation's 56 state and jurisdictional arts agencies.<sup>10</sup> The following recommendations for policy considerations come from NASAA's state art policy brief and interviews with jurisdictions. NASAA's state art policy brief is focused on state level policy but notes that many attributes and practices may be valuable for local jurisdictions.

### ADMINISTRATIVE POLICY CONSIDERATIONS

- **Project parameters.**<sup>11</sup> Policies should clearly state the formula for how Percent for Art allocations are calculated. Establishing a Capital Budget Allocation Worksheet may help standardize how departments calculate funding (see Appendix A). Policies should also note any exemptions, cost caps, and procedures for what to do with excess funds.
- **Administrative costs.**<sup>12</sup> Policies should include guidelines that account for the administrative cost of implementing the program, such as marketing. Allocations for administrative costs range from 5% to 20%.
- **Designation of responsibilities.**<sup>13</sup> To ensure proper management and allocation of funds, policies should explicitly designate agencies and assign their responsibilities.
- **Aligning Percent for Art projects with strategic plans.**<sup>14</sup> Setting goals regarding the number and location of art installations is difficult due to budget restraints and other agencies' priorities. However; NASAA recommends setting goals related to the state art agencies' involvement with the local program (such as "capacity to facilitate a strong program, the relationships and resources needed for optimal policy implementation, educational programs relating to artworks, and long-term maintenance and conservation needs.")
- **Evaluating Percent for Art programs.**<sup>15</sup> Establishing quantitative measures for evaluating Percent for Art programs is challenging. Questions for consideration in developing evaluations may include considerations regarding return on investment and performance metrics.
- **Flexibility.**<sup>16</sup> Policies should allow room for flexibility regarding local implementation of the program, including program rules, education collaborations, and involvement of consultants.

### ART CONSIDERATIONS

- **Site selection.**<sup>17</sup> Policies should designate responsibility for siting Percent for Art installations. Responsibility may fall to the project architect, the local agency in charge of capital construction, or an ad-hoc Percent for Art committee.
- **Accessibility.**<sup>18</sup> Policies should stipulate if there is a requirement that the art remain in a publicly accessible location such as in public view or on public property.

- **Artwork and artist selection.**<sup>19</sup> There are several ways the process of selecting artist and artwork may be established. For example, selection may be done through:
  - **Ad hoc selection committee** that may include representatives from the state arts agency, the construction management agency, the contracted architectural firm, the jurisdictional agency, the tenant agency, professional artists, arts educators, and/or community members;
  - **Project architect or a specific agency** in consultation with specified stakeholders, in such instances, rules for artist and artwork selection may be stipulated by statute or created by the state or local arts agency; or
  - Through the **state arts agency's** artist registry or open/invitational competition, which is the most common process for selection.

In addition, policies may include a requirement that artists reside in specific regions.

- **Installation, maintenance, and conservation.**<sup>20</sup> Several of the policies reviewed include specific stipulations around the maintenance and conservation of artwork. Many policies assign this responsibility to the state art agency. After budget cuts rescinded the City's maintenance funding, the City of Dallas strengthened its maintenance considerations in 2009 with a requirement that all new commissions demonstrate that little or no maintenance will be required.
- **Ownership of artwork and curation of collection.**<sup>21</sup> Policies should clearly establish which agency owns the artwork and the copyright of the work. The policy should also note which agency is responsible for curating the collection, including "facilitating loans of artwork from one state-owned facility to another or producing and disseminating information about and images of Percent for Art projects."

## ASSESSMENT

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Currently, Texas has the statewide legal framework to establish a Percent for Art policy (Texas State Government Code), and an organizing body (the Texas Commission of the Arts) to support implementation of local policy.

**Texas State Code.** The Texas Government Code (section 444.029) allows any county, municipality, or other political subdivision of the state engaging in a public construction project that will cost more than \$250,000 to specify that a percentage may be used for fine arts projects at or near the site of the project.<sup>22</sup>

**The Texas Commission of the Arts** supports the implementation of the Percent for Art program in local jurisdictions by providing consulting services to determine how to create projects and by providing advice on procurement, identifying committee members, and developing a review process.<sup>23</sup>

### CURRENT JURISDICTIONS WITH PERCENT FOR ART POLICIES

Numerous jurisdictions (states, counties, cities) around the country have enacted Percent for Art policies. This analysis highlights programs in place within Texas and in other counties across the country.

The following table summarizes key characteristics of the jurisdictions reviewed.

| Jurisdictions With Percent For Art Policies |           |                                    |                                      |  |
|---|-----------|------------------------------------|--------------------------------------|--|
| Jurisdiction                                | Year Est. | Percent of Capital Funds Allocated | Program Expenditures <sup>iii</sup>  | Artist Selection Process   |
| City of Austin, TX                          | 1985      | 2%<br>(for projects >\$100K)       | \$30,000 - \$2M on average, annually | Selection panel (appointed by Arts Commission) makes recommendations to Arts Commission (appointed by City Council), which approves selections                   |
| City of Dallas, TX                          | 1988      | 1.5%                               | Total of \$10M to date               | Public Art Committee makes recommendations to the Cultural Affairs Commission, which approves selections   |
| City of Fort Worth, TX                      | 2001      | 2%<br>(for projects >\$100K)       | Total of \$83.8M to date             | Selection panel (convened by the Arts Commission, which is appointed by the City Council) sends recommendations to the Art Commission, which approves selections |
| City of Houston, TX                         | 1999      | 1.75%                              | \$18M to date; \$5.5M FY2019-20      | Selection panel (appointed by Arts Alliance) makes decisions in collaboration with City Mayor's Office   |
| Arlington County, VA                        | 2000      | .5%                                | Information unavailable              | Selection panel (appointed by the Commission for the Arts) makes decisions   |
| Clark County, NV                            | 2012      | 5%                                 | \$2.7M FY 2019-20                    | Selection panel (appointed by Parks and Recreation Department) makes recommendations to Arts Committee (appointed by the Parks and Recreation Department)        |
| King County, WA                             | 1993      | 1%<br>(for projects <\$10M)        | \$5M FY 2019-20                      | Selection panel (appointed by Public Art Advisory Committee—which is appointed by the administering nonprofit, 4Culture)   |
| Los Angeles County, CA                      | 2015      | 1%                                 | \$10M to date                        | Selection panel (appointed by Art Division) makes decisions, advised by the Art Commission   |
| Miami-Dade County, FL                       | 1973      | 1.5%                               | \$14.5M FY 2020-21                   | Committee (independent group pf professionals) makes recommendations to Art in Public Places Trust (appointed by County Commissioners)                           |
| New York City, NY                           | 1982      | 1%<br>(for projects >\$50M)        | Information unavailable              | City-hired architect makes recommendations to selection panel (appointed by City Department of Cultural Affairs and includes representatives of Art Commission)  |

<sup>iii</sup> Spending metrics vary because jurisdictions do not track spending uniformly. Total year-to-date spending is not available for all jurisdictions analyzed.

## **PERCENT FOR ART POLICIES, TEXAS CITIES**

This section reviews the following Texas cities: Austin; Dallas; Fort Worth; and Houston. Other Texas cities with known Percent for Art policies include San Antonio and El Paso, however, due to limited available information, they were excluded from this analysis.

**City of Austin, TX.**<sup>24</sup> The City of Austin's Art in Public Places program was created in 1985 (the first municipality in Texas to do so) with the purpose of establishing a process for the "selection, purchase, commission, placement, and maintenance of works of art via the expenditure of the monies generated through the Art in Public Places Ordinance."

**Funding Allocated.** This Ordinance mandates that 2% of City construction budgets for eligible City construction projects be set aside and used to commission public art. Projects must have an original estimated construction cost of \$100,000 or more to be considered eligible, among other stipulations.<sup>25</sup>

Eligible expenditures for the 2% allocation include:

"The selection, acquisition, and maintenance of the artwork; the work of art itself; identification plaques and labels; frames, mats, mountings, anchorages, containments, pedestals, or materials necessary for the installation, location or security of the work or art; photographs or slides of the completed work for the purposes of routine documentation of the project's permits or fees necessary for the installation of the work of art and legal costs directly related to the project."<sup>26</sup>

Funding for projects are multi-year. Austin typically expends \$30,000 to \$2 million per project for Percent for Art projects. The program currently has approximately 80 active public art projects, collectively valued at about \$8 million.<sup>27</sup>

**Economic/community benefits.**<sup>28</sup> The City's Ordinance intends that the program stimulate the vitality and economy of the City and to expand the citizens of Austin experience with visual art and enable them to better understand their communities and their individual lives. The Ordinance seeks to advance public understanding of visual art and enhance the aesthetic quality of public places.

**Artist and artwork selection process.**<sup>29</sup> Artist and artwork are selected through the Art in Public Places panel (AIPP), the seven members of which are appointed by the Austin Arts Commission and aim to reflect the diversity of the community. In addition to conducting artist and artwork selection, the panel is responsible for promulgating guidelines to implement the Ordinance, reviewing responsibilities for the provision of the Ordinance, making recommendations regarding appropriations for works of art and art projects, and provide a biennial review of the Art in Public Places program's reflection of the intent of the Ordinance.



The Ordinance notes that,

“All Art in Public Places projects are open to any professional artist, within a project’s possible residency requirements as delineated by the Art in Public Placed Panel. Members of the project Consultant’s firm or anyone employed thereby, members of the jury, or employees of the City of Austin shall be excluded from consideration.”

And that, “artists shall be selected on the basis of the appropriateness of their proposal to the particular project and its probability of successful completion, as indicated by the merit of their past work.” Artist applications must demonstrate ability and include “Letter of Interest, resume, images, and references.”

The Art in Public Places (AIPP) Panel makes recommendations to the Arts Commission, who reviews and approves projects (or sends items back to the AIPP Panel with questions). The Arts Commission approval is ultimately required. Approval by the City Manager or City Council is needed to contract with artists.<sup>iv</sup>

**Types of artwork funded.**<sup>30</sup> The Ordinance states that eligible artwork or types of art include all forms of original creations of visual art which may be portable as well as permanent, including but not limited to:

“Paintings of all media, including both portable and permanently affixed works such as frescoes and murals; sculpture of any form and in any material or combination of materials; other works of visual art, such as inscriptions, stained glass, fiber works, carvings, mosaics, photographs, drawings, collages, textile works, and prints’ and artist-designed landscapes and earthworks, including the artistic placement of natural materials or other functional art objects.”

**City of Dallas, TX.** The City of Dallas’s Public Art Ordinance was created in 1988 to include works of art and design services of artists in certain city capital improvement projects.

**Funding Allocated.**<sup>31</sup> The City of Dallas’s Ordinance states that all appropriations for City capital improvement projects shall include an amount equal to 1.5%<sup>32</sup> of the total capital improvement project appropriation to be used for public art projects.

Funds may be used for “artists’ design concepts, and for the selection, acquisition, purchase, commissioning, placement, installation, exhibition, and display of artworks. Artworks must be of a permanent nature.”<sup>33</sup> The Ordinance states that,

“Up to 20% of the total annual public art appropriation shall be used to establish the public art administration fund and may be used to pay the

<sup>iv</sup>The City Manager can give the AIPP Program authority to negotiate contracts with selected artists for contracts under administrative authority, currently \$62K. For contracts over administrative authority, City Council must grant authority to negotiate these, which is standard for all contracts in the City of Austin.

costs incurred in the administration of the public art program, including project administration, artist- selection-related costs, architect's fees where collaboration is involved, design, drawing, and maquette costs, community education, insurance, curatorial services, identifying plaques, documentation, publicity, and such other purposes as may be deemed appropriate by the city council for the administration of the public art program."<sup>34</sup>

Since 1989, the program has supported approximately \$10 million for public art.<sup>35</sup>

**Economic/community benefits.**<sup>36</sup> The City's Office of Cultural Affairs states that the public art program provides several benefits, including creating placemaking, economic impacts, civic engagement, and helping to promote Dallas as a cultural destination through the use of iconic public art projects.

**Artist and artwork selection process.**<sup>37</sup> The Art Committee (known as the Public Art Committee), in cooperation with the Cultural Affairs Commission, is responsible for the administration of the Public Art Program.

The Cultural Affairs Commission is an eighteen-member commission appointed by the Dallas City Council that acts as an advisory body to the City Council and the City Manager. The Commission establishes program policies and guidelines, and is responsible for reviewing and approving all recommendations made by the Public Art Committee prior to City contracting.

The membership of the Public Art Committee includes "11 members: the three at-large Cultural Affairs Commissioners and eight citizen members appointed by the Chair of the Cultural Affairs Commission."<sup>38</sup> The Committee is responsible for the commission of artworks, the designation of sites for implantation of the public art program, the selection of juries (who recommends artists and artwork), the education of the community on the public arts program, and the review and recommendation for approval of donated artwork.

**Types of artwork funded.**<sup>39</sup> The Ordinance and the program guidelines do not specify limitations on the type of artwork funded beyond the exclusion of temporary art, defined as "anything that is not permanent with an expected life span of 20 years."

**City of Fort Worth, TX.**<sup>40</sup> The City of Fort Worth's Public Art Ordinance was created in 2001, establishing a funding mechanism for the development of public art in association with future public building projects, from streets to parks, and libraries to fire stations.

**Funding Allocated.**<sup>41</sup> This Ordinance requires City Council to set aside 2% of capital improvement project funding for public art. The percentage is added to the total cost of each proposition in City of Fort Worth capital project programs. For "street and transportation improvements", a 1% set aside is required. This

policy is applicable to all grants of \$100,000 or more—and optional for grants less than \$100,000.

The Ordinance stipulates that funds may be used for artists fees and costs related to the production and maintenance of artwork.<sup>42</sup>

Between 2004 and 2021 the program's total allocated funding equaled \$38.8 million.<sup>43</sup>

**Economic/community benefits.**<sup>44</sup> The City's Master Plan notes that the goal of the Public Art Program includes "enhancing the built environment, commemorating the city's rich cultural and ethnic diversity, integrating the work of artists into capital improvement projects, and promoting tourism and economic vitality through the artistic design of public spaces."<sup>45</sup> Since the program's inception in 2001 the City has acquired over 111 public artworks, valued over \$14.5 million, which results in an "important and diverse collection that enhances neighborhoods throughout the city and celebrates the culture and history."

**Artist and artwork selection process.**<sup>46</sup> The City's Public Art Program is administered by the Arts Council of Fort Worth (a local nonprofit), which selects artists and artwork for the program. The program is overseen by the Fort Worth Art Commission, which advises and makes recommendations to Fort Worth City Council regarding the Fort Worth Public Art program, including artist selection, design review, and collection management.<sup>47</sup> All artist contracts are approved by City Council.

For most projects, an artist selection panel is formed. The panel includes at a minimum, a City Council Member in whose District the project will be located, if they desire to serve; the lead project designer, if applicable; a representative of the Art Commission; one or more practicing artist(s); other arts-related professional(s) or knowledgeable individual(s) including curators, art historians, architects, designers, writers and critics, arts administrators, arts activists, or arts patrons; a member of the Project Core Team whom they elect to serve as their representative.<sup>v</sup>

Based on the nature of the project, artists are selected through one of the following methods:<sup>48</sup>

- A Request for Qualifications (RFQ) process (typically used when the project site has yet to be built or is undergoing major changes),
- A Request for Proposals process, an Invitational Competition (appropriate for complex projects where a limited number of artists may be capable of successfully competing),
- A pre-qualified list (for projects with limited lead times or where the City requires design teams to include an artist as a team member), or
- In rare instances, through direct selection (when the circumstances of a project may be such that the Art Commission deems that only one artist is

<sup>v</sup> There are two different types of Project Core Teams: those that are formed to represent a neighborhood or specific community for projects of local significance, and those that are assembled for iconic projects of regional or national significance.

appropriate for the project, which requires a unanimous vote of the member of the Art Commission).

Artists are selected from a pre-qualified list for most upcoming projects in order to expedite artist selection processes. The program maintains two artist lists: the Established Public Artists List for artists with public art experience and who reside anywhere in the United States; and the Emerging Public Artists List, for artist who live in North Texas and have little or no previous public art experience. Artists who are selected for Emerging Public Artists List are required to complete a one-day training workshop before they will be considered for a public art project.<sup>vi</sup>

**Types of artwork funded.**<sup>49</sup> The Ordinance defines art or artwork as “works in any permanent medium or combination of media produced by artists who are generally recognized by critics and peers as professionals of serious intent and substantial ability.”

**City of Houston, TX.**<sup>50</sup> The City of Houston’s Civic Art Ordinance was established in 1999 to provide “funding that integrates artwork and the ideas of artists in public spaces and to serve the City Art collection.”

**Funding Allocated.**<sup>51</sup> This Ordinance requires 1.75% of the budget for eligible City-funded construction projects be spent to integrate artwork and the ideas of artists in public spaces, and to conserve the City Art Collection. Qualifying projects include vertical construction above \$500,000. Funds received through projects in certain City departments (such as the Parks and Recreation Department), must be spent on art in that department.

The policy generates approximately \$4 to \$5 million every five-year cycle of the City’s Capital Improvement Plan. Civic Art funds are tied to construction and are only appropriated along with Design and Construction appropriations.<sup>52</sup>

To date, the Civic Art Program (created through the Civic Art Ordinance) has allotted roughly \$18 million for public art. In fiscal year 2019-20, the program allocated approximately \$5.5 million, \$4 million of which is funding from and for the airport.<sup>53</sup>

**Economic/community benefits.**<sup>54</sup> Program staff note that when the arts are funded, the City is a more vital, vibrant place that attracts visitors and improves the overall quality of life for residents. They also assert that funding public art is a way for the city to demonstrate its culture in a public way, providing an investment in free cultural experience.

**Artist and artwork selection process.**<sup>55</sup> Houston’s Mayor’s Office of Cultural Affairs (MOCA) contracts with the Houston Arts Alliance (HAA), a nonprofit, to implement civic art projects on behalf of the City of Houston. The City of

<sup>vi</sup> Trainings cover topics such as responding to an RFP or RFQ interviewing for a project, proposal development, engaging the community in a project, creating a comprehensive budget, stages of design review, collaborating with design professionals, planning for maintenance, and working with fabricators.

Houston determines art project locations and budgets in consultation with HAA. HAA implements the artist selection process, manages artist contracts, and oversees all civic art projects through to construction and installation. HAA also manages art conservation projects through the Civic Art Program—the City does not have dedicated staff who administer the Civic Art Program. City department directors have the final approval on how Civic Art funds are spent within their respective department.

To select artists, the Houston Arts Alliance (HAA) forms a selection panel consisting of art professionals who have a demonstrated commitment to equity, who are not part of HAA staff, as well as community representatives, and client City department representatives. The selection panel reviews artist submissions, which are mostly open call. Closed, invitation-only projects are reserved for projects with an expedited timeline.

**Types of artwork funded.**<sup>56</sup> Artwork funded through this Ordinance must be “a permanent contribution to the City’s art collection, such as paintings, murals, prints, drawings, photographs, videos, films, decorations, stained glass, statues, sculptures, monuments, fountains, arches or other structures of permanent character located on City property.”

#### **PERCENT FOR ART POLICIES, OTHER JURISDICTIONS**

This section reviews the following jurisdictions with existing Percent for Art policies: Arlington County, VA; Clark County, NV; King County, WA; Los Angeles County, CA; Miami-Dade County, FL; and New York City, NY.

**Arlington County, VA.** Arlington County’s Public Art Policy was created in 2000 through a County Ordinance, which dedicated funding from the County’s capital budget to public art.

**Funding Allocated.**<sup>57</sup> The policy mandates that the annual capital budget submitted by the County Manager to the County Board include a provision for an amount that is no more than  $\frac{1}{20}\%$  of the County capital budget from the areas of Local Parks and Recreation, Transportation, Community Conservation, and Government facilities.

The County does not track the total allocated funding-to-date for this program. FY2020 funding data was not available at the time of this publication.

**Economic/community benefits.**<sup>58</sup> Arlington’s Public Art Master Plan notes that public art can play a unique role in placemaking by helping to build a sense of identity. A white paper titled, “Four Lenses for Looking at the Value of Public Art in Arlington,” notes that public art is an essential element of place-making and civic design, which promotes community connectedness, supports the creative economy, provides a path towards individual enrichment, and generates economic benefits by making a place more desirable for tourism, business location, and development.

**Artist and artwork selection process.**<sup>59</sup> Arlington County authorized the Arlington Commission for the Arts to develop detailed guidelines outlining all aspects involved with the implementation of the policy, which are then approved by the County. The Commission establishes an Art Advisory Panel to lead the artist selection process. At least five voting members representing the following groups sit on the Panel:

- a. One or two representatives from the community;
- b. Two artists, or one artist and an arts professional (designer, curator, collector, public art administrator, etc.);
- c. One project design professional, if applicable;
- d. The project manager from the Sponsoring County Department;
- e. One or two representatives, if needed, from the project/building user group; and/or
- f. One representative from the Public Art Committee.<sup>60</sup>

Per the Ordinance, methods used for artist selection may include “open competition, invitational competition, or direct selection but shall comply with all laws, regulations, and County policies governing purchasing.” The Ordinance states that, “for Public Art Projects attached to private or public construction, the artist selection and approval process must be integrated into the overall project timeline so as not to cause delays.”

**Types of artwork funded.**<sup>61</sup> The Ordinance defines public art as “original or limited multiple edition works of art that are accessible to the public and which may possess functional as well as aesthetic qualities.”<sup>62</sup> Art governed under this policy includes art that is “visually or physically accessible to the public, and that is acquired by County funds, donated to the County, or provided by a private entity as a community benefit as required by special exception and approved by the County Board.”

The Ordinance notes that eligible public art projects may include “the commissioning of permanent works designed for specific public sites in Arlington; the loan, purchase or donation of art works deemed appropriate for public sites; artists contracted to work as integral members of architectural, infrastructure, and urban design teams; and installations, artist-in-residence programs, and other short-term projects or planning activities that result in the creation of temporary or permanent public art.”<sup>63</sup>

**Clark County, NV.** In 2012 Clark County established the Percent for the Arts Program through a County Ordinance and associated Art Funds to create art projects throughout Clark County.

**Funding Allocated.** The Ordinance mandates that,  
“The county shall apportion to the County Arts Fund an amount equal to not less than 5% from the Room Tax Collection Commission that is receipted annually into the County General Fund and not less than 5% of the county’s share of the special ad valorem capital projects tax. The policy caps annual allocations to the funds at \$1.25 million.”<sup>64</sup>



In FY 2019-20, the Program's total expenditures estimated \$2.7 million for projects that were previously assigned and allocated, and in FY 20-21, the program anticipates a total expenditures of nearly \$3.1 million.<sup>65</sup>

**Economic/community benefits.**<sup>66</sup> Program staff note that a benefit of their policy is that it keeps money within the County because the majority of awarded artist are local residents, which stimulates the local economy. Large art projects, such as sculpture, contribute to the local economy through the use of construction, general contractors, electricians, etc. Art funded by the Program also brings in significant tourism, such as the Double Negative, an installation which displaces an estimated 244,000 tons of rhyolite and sandstone rocks in the middle of Nevada's Moapa Valle to create a land art piece.

**Artist and artwork selection process.**<sup>67</sup> The Parks and Recreation Department assembles a selection panel (also called jury) consisting of artists, arts professionals, and interested citizens who reside or do business in the neighborhood of the site. Juries vary based on the project, but usually consist of five to eleven members, "including the project architect for new construction projects, community members, artists and visual arts professionals."<sup>68</sup>

The selection panel publishes a Request for Qualifications and identifies top artists. The selection process varies depending on the type of art project. For large projects, the panel provides parameters for interested artists to create a design and presentation. Artists are required to present their idea to the panel via a "project brief book." After presentations, the selection panel makes their final selection. Artists are required to engage the community to let the community know the project is underway.

The Parks and Recreation Department has also created an Art Committee, which serves as an arts advisory committee on public art projects. The Art Committee consists of seven artists, art professionals and other County residents with art expertise. The Committee evaluates proposed and existing County development projects, select sites for which art will be commissioned, and recommends approaches and budgets to the Department for commissioning artworks for each site.

**Types of artwork funded.**<sup>69</sup> The Ordinance defines "work of art" as, "Two- or three-dimensional art that may be integrated into the structure of a public works project, building, landscape, other fixture or element, in any material or media or combination thereof; enhancements to public works projects, buildings, landscapes or any standardized fixtures and elements that are designed by an artist or by a design team that includes an artist member; and new genres including video, electronic and digital art, holography, video and additional technologically based forms as they evolve."

**King County, WA.**<sup>70</sup> King County's 1% for Art Budget on Capital Projects program was created in 1993 through an Ordinance to establish a standard method for calculation of the amount to be budgeted in Capital Projects for Art, and to establish procedures for transfer of funds to art projects.

**Funding Allocated.**<sup>71</sup> This policy requires all County-funded capital construction projects to include a budgeted line item for art that equal 1% of the project costs (for projects totaling less than \$10 million).<sup>vii</sup>

Funding accrued for projects totaled approximately \$5 million in FY 2019-20 and \$4.5 million in FY 2021-22.

**Economic/community benefits.**<sup>72</sup> 4Culture, the Cultural Development Authority that provides cultural services for partners in King County, notes that public art is a driver in tourism which contributes to the larger city and county ecosystem through hotel, and restaurant revenue. For example, prior to the current novel coronavirus pandemic, King County's SODO Track, a two mile mural project, saw over 50,000 riders a day. The project received international recognition. In general, the work is a representation of the community's identity and the cultural character of the County.

**Artist and artwork selection process.**<sup>73</sup> King County contracts with 4Culture, to implement the program. 4Culture works with liaisons from County divisions to finalize and approve all program decisions.

The Ordinance establishes a Public Art Advisory Committee, consisting of nine members appointed by 4Culture that aim to represent the County. The Public Art Advisory Committee reviews project scope, budget allocations, the artist selection process, and panelists before a call for artists is posted.

4Culture has two methods for artist outreach: an open call advertised publicly, and an invitational to a limited pool of artists who then apply.

The Public Art Committee creates panels for the artist selection process. The panels generally consists of at least five people—three voting panelists who have expertise related to the project, with some connection to art/design/architecture, and affiliated with a non-profit, and two voting members from the County, one a stakeholder for the project or site and the other, a project manager. Non-voting attendees may provide comments, which are considered along with the voting members' comments.

The panel process is generally two parts. At the first meeting, the panel described above meets to review all submitted applications. Based on project goals, a limited number of finalists are selected for an interview (usually 3-4 artists, depending on the needs of the project). At the second meeting, the finalists interview with the project committee. All artists have an orientation in advance of the interview, and are given questions in advance to prepare for the

<sup>vii</sup> For Art eligible projects with Estimate at Completion (EAC) or actual costs greater than \$10 million, agencies may work with the art commission to negotiate what components of the project should be included in the 1% for Art calculation.



interview. Each candidate interviews for at most an hour. One artist is selected for the project after the interview.

**Types of artwork funded.**<sup>74</sup> The type of public art projects are open and variable and are not limited to usage at the fixed site where the art funding originates from, however, the Percent for Art funding must stay within the County Department – for example, the Metro Departments cannot use Percent for Art funding from the Parks and Recreation Department.

4Culture “pools” funding from the Percent for Art Ordinance and other art funds to make a bigger impact at other public locations. The only caveat to pooling is voter approved bond projects. In such instances the art that is commissioned from bond funds must stay in with the bond funded project. The type of art funded is at the discretion of 4Culture and County partners, and is based on County needs and flexibility. The projects have varied from permanent art (sculptures, art integrated into buildings or installation), temporary which is defined as a few days or up to 5-6 years (murals, walks, artist led activities and events, films, illustrated books, poetry, and more). The Ordinance has also funded a “social practice based work”, where the project is artist led and the end goal is more about educating or making social change versus a final “product” such as a sculpture (usually the change is part of a larger community effort). For example, in 2012 the County created a Creative Justice program, which is an intensive 16-week arts program that offers an alternative to incarceration while lifting up youth voices and addressing oppression.

**Los Angeles County, CA.**<sup>75</sup> Los Angeles County’s Civic Art Policy was adopted through County Ordinance in 2015 to “integrate the skills of artists into capital improvement and major development projects, enhancing Los Angeles County for those who live here now and contributing to the creation of a legacy for generations to come.”

**Funding Allocated.**<sup>76</sup> The Civic Art Policy mandates that Eligible County Capital Improvement Projects, funded wholly or in part by the County, allocate 1% of eligible project costs for the design, construction, integration, acquisition, delivery and conservation of Civic Art, unless otherwise ordered by the Board of Supervisors.<sup>77</sup> For capital projects over \$100 million in eligible funds, the Civic Art Allocation will not exceed \$1 million.

Since 2016, the program has received approximately \$10 million through the Civic Art Policy.

**Economic/community benefits.**<sup>78</sup> The Policy’s goals and objectives include economic and community benefits, specifically: that goal of the program is to “Enhance the quality of life of the residents of Los Angeles County through the creation of an improved physical and cultural environment; to expand the economic vitality of the County through increased property values and new cultural tourism opportunities; and to provide access to

artistic experiences of the highest caliber for the residents of Los Angeles.”

**Artist and artwork selection process.**<sup>79</sup> The Civic Art Division (part of the County’s Department of Arts and Culture) convenes artist selection panels comprised of members of the Project Coordination Committee<sup>viii</sup>, who are responsible for selecting artists for Civic Art Projects. The Arts Commission, part of the Civic Art Division, is an advisory group to the County Board of Supervisors, consists of up to 15 members, three members appointed by each of the five Supervisors. Panels are facilitated by the Civic Art Division.

Artists may be selected through one of the following processes: selection from a prequalified list of artists maintained by project coordination committee; selection by the project coordination committee through a call for artists; selection from a limited invitational competition; or direct selection. Selection considerations include “geographic proximity to the previous project(s); conceptual, thematic, or population relativity, such as a departmental or a regional effort; compatibility of project schedules; and the artist’s unique qualifications.”<sup>ix</sup>

**Types of artwork funded.**<sup>80</sup> The Ordinance defines civic art as: “Artistic and cultural facilities, objects and amenities, whether created before or after the adoption of this policy, including: sculpture: free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials; murals or portable paintings: in any materials or variety of materials, with or without collage or the addition of nontraditional materials and means; earthworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media, including sound, film, holographic, and video systems, hybrids of any media and new genres; standardized fixtures, such as grates, street lights, signage, and other design enhancements as rendered by an artist for unique or limited editions; exhibit/performance space: public gallery/exhibition space, public performance spaces, public artistic studio spaces, and public art education facilities; and similar facilities and amenities as determined by the Los Angeles County arts commission; restoration of County-owned artworks, and restoration or replication of original decorative ornamentation and civic art as part of the rehabilitation of the County’s historic, cultural and architectural landmarks; performing arts: theatre, dance, music and performance art; literary art: poetry readings and storytelling; media art: film and video, screenings and installations; education: lectures, presentations and training in and about arts and culture; special events: parades, festivals and celebrations; and similar arts services as approved by the Los Angeles County arts commission.”

<sup>viii</sup> Project Coordination Committees are established at the beginning of each new Civic Art project and have primary oversight of each Civic Art Project. Committees participate in the project from artist selection through dedication, and work to ensure close coordination among Departments.

<sup>ix</sup> A limited number of Artists from the Prequalified List, or artists with professional experience in a specific discipline, medium, or other criteria appropriate to the project may be invited for an interview or to develop preliminary proposals. In instances determined to be in the best interest of the County based on articulable criteria, direct selection an Artist for a civic art opportunity is deemed appropriate as a sole source solicitation.

**Miami-Dade County, FL.**<sup>81</sup> Miami-Dade's Art in Public Places Ordinance was established in 1973 to serve the community through the implementation of art installations dedicated to enriching the public environment and to preserving and enhancing the artistic and civic pride of Miami-Dade County.

**Funding Allocated.**<sup>82,83</sup> The Ordinance requires that 1.5% of the capital cost of new government buildings be dedicated to public art projects through the Art in Public Places program (APP), managed by the Department of Cultural Affairs. Funds may be used for commissioning works of art, program administrative costs, and repair and restoration expenses. In addition, 15% of all new public art allocations are dedicated to a repair and restoration fund that will be utilized for specialized tasks required to restore and/or repair works of art in its collection. Municipalities located within the County may opt-out of the Ordinance by enacting and administering its own art in public places Ordinance.

In FY 2020-21, the program's planned expenditures total \$14.5 million, which supports the County's collection of over 800 projects (completed and current).

One notable aspect of Miami-Dade's program is the creation of the Art in Public Places Capital Budget Allocation Worksheet (see Appendix A), that is used to help standardize the way Departments calculate their art budgets.

**Economic/community benefits.**<sup>84</sup> The County notes that the Art in Public Places program "promotes collaboration and creative art projects that improve the visual quality of public spaces and that these installations transform public spaces from ordinary civic areas to sites that can life the spirit and connect with the community." The program's goals seek to "enhance the artistic heritage of Miami-Dade County, to give dimension to the public environment for residents and visitors, to increase public awareness to works of art, and to promote understanding and awareness of the visual arts."

**Artist and artwork selection process.** The program is overseen by a citizen's Trust (APP Trust), appointed by the Board of County Commissioners, who "receive recommendations on acquisitions and commissions from the Professional Advisory Committee, an independent group of professionals in the field of art, art history, public art, architecture, landscape architecture and architectural history."<sup>85</sup> County departments attend and participate in the Professional Advisory Committee selection process. Community representatives may also participate at the discretion of program and department staff. The committees' artist recommendations are approved and finalized by the APP Trust, work is then managed by APP program staff.<sup>86</sup>

**Types of artwork funded.**<sup>87</sup> The Ordinance defines works of art as, "The application of skill and taste to production of tangible objects, affording to aesthetic principles, including, but limited to, paintings, sculptures, engravings carvings, frescoes, mobiles, murals, collage, mosaics, statues, bas-reliefs, tapestries, photographs, lighting designs and drawings."

**New York City, NY.**<sup>88</sup> The City of New York's Percent for Art Ordinance was established in 1982, creating a "mechanism that allowed for the promotion and creation of public art."

**Funding Allocated.**<sup>89</sup> The Percent for Art Ordinance mandates that 1% of the budget for eligible City-funded construction projects be spent on public artwork. Specifically, the policy requires 1% of the first \$50 million for projects estimated to cost more than \$50 million be spent on public artwork, with a cap of \$900,000 per project.

Funding allocated through this policy must cover the artist's budget, including design fee, contingency, fabrication, installation, transportation, and insurance costs. Notably, the policy does not include funding for the care and conservation of completed artwork.

Total allotted funding unavailable at the time of this publication.

**Economic/community benefits.**<sup>90</sup> The Percent for Art Program offers "City agencies the opportunity to acquire, commission, or restore works of art specifically for City-owned buildings throughout the five boroughs," improving those buildings."

**Artist and artwork selection process.** The Percent for Art program is managed by the City's Department of Cultural Affairs, who convenes an artist selection panel for each project. Each artist selection panel consists of three art professionals and representatives from the Art Commission, the City agencies sponsoring the capital project, the Borough President's Office, the City Council Member's Office, and the Community Board.<sup>91</sup>

A City-hired architect presents projects and recommends specific artists or concepts to the artist selection panel, who then recommends sites, artists, or artwork for the project.<sup>92</sup>

**Types of artwork funded.**<sup>93</sup> Types of media funded through this Ordinance include paintings, mosaic, glass, textiles, sculpture, and works that are integrated into infrastructure, or architecture. The Ordinance only covers physical art and excludes programmatic work.

## APPENDIX A

### Miami-Dade County Percent for Art Budget Allocation Worksheet

| Capital Project - APP Budget Allocation Worksheet   |   |                    |                   |                |
|---|---|--------------------|-------------------|----------------|
| Form must be submitted by User Department and approved by APP - Form must be submitted at Estimated Phase and at Actual Award Phase   |   |                    |                   |                |
| <input type="checkbox"/> Estimated APP Allocation Phase<br><input type="checkbox"/> Actual Award APP Allocation Phase   |   |                    |                   |                |
| APP Revenue Index code  |   | APP Contact Name   |                   | Contact Number |
| <div></div>   |   | <div></div>        |                   | <div></div>    |
| Capital Project Name  | Project No.   | User Dpt.          | Contact Name      | Contact Number |
| <div></div>   | <div></div>   | <div></div>        | <div></div>       | <div></div>    |
| Department  | Work Order No.  | Project Start Date | Project End Date  |                |
| <div></div>   | <div></div>   | <div></div>        | <div></div>       |                |
| Project Description   |   |                    |                   |                |
| <div></div>   |   |                    |                   |                |
| Design & Admin Costs  |   |                    |                   |                |
| Item  | Description   | Estimated Cost     | Actual Award Cost |                |
| A.  | Professional Basic Fees (A/E Consultants)   | \$ -               | \$ -              |                |
| B.  | Specialty Consultants, Reimbursable Allowances, Soil Boring Testing, Surveying, Inspector General, etc                    | \$ -               | \$ -              |                |
| C.  | Program Management (Project and Construction Management) by County Department and/or Consultant                           | \$ -               | \$ -              |                |
| D.  | Other Costs   | \$ -               | \$ -              |                |
| CATEGORY TOTAL (A thru D)   |   | \$ -               | \$ -              |                |
| Construction Costs  |   |                    |                   |                |
| Item  | Description   | Estimated Cost     | Actual Award Cost |                |
| E.  | New Construction  | \$ -               | \$ -              |                |
| F.  | Demolition  | \$ -               | \$ -              |                |
| G.  | Built-in Equipment (such as Moving Escalators and Walkways, Elevators Fire & Security Alarm, IT, Back Up Generators, etc) | \$ -               | \$ -              |                |
| H.  | Furnishings, Fixtures, and Non-Integral Equipment   | \$ -               | \$ -              |                |
| I.  | All Civil Related Work (such as landscape, sidewalks, surface lot, roadway, pavement, lighting, etc)                      | \$ -               | \$ -              |                |
| J.  | Environmental Remediation   | \$ -               | \$ -              |                |
| K.  | Allowance Accounts (e.g. permitting, threshold inspections, reimbursables, alternates)                                    | \$ -               | \$ -              |                |
| L.  | Contingency Account   | \$ -               | \$ -              |                |
| M.  | Other   | \$ -               | \$ -              |                |
| CATEGORY TOTAL (E thru M)   |   | \$ -               | \$ -              |                |
|   |   | Estimated Cost     | Actual Award Cost |                |
| Design & Admin Total  |   | \$ -               | \$ -              |                |
| Construction Total  |   | \$ -               | \$ -              |                |
| Total Eligible Costs  |   | \$ -               | \$ -              |                |
| Estimated Amount of APP Allocation (1.5%)   |   | \$ -               |                   |                |
| Actual Amount of APP Allocation (1.5%)  |   | \$ -               |                   |                |
| REMARKS   |   |                    |                   |                |
| <i>All capital expenses to the extent provided by the APP Ordinance are subject to APP applicability. The above referenced line items are not intended to be an all inclusive list of project expenses required to contribute to the APP allocation. These represent the most common expenses called out in eligible County capital projects.</i> |   |                    |                   |                |
| User Department Signature   |   | Date               |                   |                |
| <div></div>   |   | <div></div>        |                   |                |
| APP Signature   |   | Date               |                   |                |
| <div></div>   |   | <div></div>        |                   |                |

## ENDNOTES

- <sup>1</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.1
- <sup>2</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.1
- <sup>3</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.1
- <sup>4</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.3
- <sup>5</sup> National Assembly of State Arts Agencies. Why Should Governments Support the Arts? (2017). p.7
- <sup>6</sup> National Assembly of State Arts Agencies. Why Should Governments Support the Arts? (2017). p.8
- <sup>7</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.1 Massachusetts and South Carolina have local policies, not statewide legislation.
- <sup>8</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.3
- <sup>9</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.3
- <sup>10</sup> National Assembly of State Arts Agencies website
- <sup>11</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.5
- <sup>12</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.5
- <sup>13</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.4
- <sup>14</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.9
- <sup>15</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.8
- <sup>16</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.8
- <sup>17</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.8
- <sup>18</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.8
- <sup>19</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.8
- <sup>20</sup> Overview of the City of Dallas Public Art Program. (2014). p. 24,25
- <sup>21</sup> National Assembly of State Arts Agencies. Percent for Art Policy Brief. (2013). p.5
- <sup>22</sup> Chapter 444, Section 444.029, Government Code, Texas Statutes
- <sup>23</sup> Texas Commission on the Arts, Public Art, <https://www.arts.texas.gov/initiatives/public-art/>
- <sup>24</sup> City of Austin Art in Public Places Program Guidelines (2004). P.1
- <sup>25</sup> City of Austin Art in Public Places Program Guidelines (2004). P.1
- <sup>26</sup> City of Austin Art in Public Places Program Guidelines (2004). P.17
- <sup>27</sup> Email communication with Susan Lambe, Art in Public Places Manager, Austin, TX.
- <sup>28</sup> City of Austin Art in Public Places Program Guidelines (2004). P.1
- <sup>29</sup> City of Austin Art in Public Places Program Guidelines (2004). P.7
- <sup>30</sup> City of Austin Art in Public Places Program Guidelines (2004). p.2-3
- <sup>31</sup> City of Dallas, Chapter 2, Article X, Public Art Program. p.2
- <sup>32</sup> For projects that are exclusively for street, storm drainage, utility, or sidewalk improvements, 75% is required.
- <sup>33</sup> City of Dallas, Chapter 2, Article X, Public Art Program. p.4
- <sup>34</sup> City of Dallas, Chapter 2, Article X, Public Art Program. p.4
- <sup>35</sup> Email correspondence with from Kay Kallos Public Art Manager, City of Dallas, Office of Arts and Culture
- <sup>36</sup> Overview of the City of Dallas Public Art Program. (2014). Presentation: Briefing to the Arts, Culture & Libraries Committee May 19, 2014, p. 8
- <sup>37</sup> Overview of the City of Dallas Public Art Program. (2014). Presentation: Briefing to the Arts, Culture & Libraries Committee May 19, 2014
- <sup>38</sup> Overview of the City of Dallas Public Art Program. (2014). Presentation: Briefing to the Arts, Culture & Libraries Committee May 19, 2014, p.10
- <sup>39</sup> Email correspondence with from Kay Kallos Public Art Manager, City of Dallas, Office of Arts and Culture
- <sup>40</sup> City of Dallas, Chapter 2, Article X, Public Art Program. p.1
- <sup>41</sup> Fort Worth Public Art Master Plan 2017 Update (2017). P.46
- <sup>42</sup> Fort Worth Public Art Master Plan 2017 Update (2017). P.47
- <sup>43</sup> Email correspondence from Martha Peters, Director of Public Art, Arts Council of Fort Worth
- <sup>44</sup> Fort Worth Public Art Master Plan 2017 Update (2017). Pg. 9
- <sup>45</sup> Fort Worth Public Art Master Plan 2017 Update (2017). Pg. 9
- <sup>46</sup> Fort Worth Public Art Master Plan 2017 Update (2017). Pg. 9
- <sup>47</sup> Fort Worth Art Commission website, [www.fwpublicart.org/fort-worth-art-commission/](http://www.fwpublicart.org/fort-worth-art-commission/)
- <sup>48</sup> Fort Worth Public Art Master Plan 2017 Update (2017). P.55
- <sup>49</sup> City of Fort Worth Ordinance 14794
- <sup>50</sup> City of Houston, Mayor's Office of Cultural Affairs website, [www.houstontx.gov/culturalaffairs/civcartprogram](http://www.houstontx.gov/culturalaffairs/civcartprogram)
- <sup>51</sup> City of Houston, Mayor's Office of Cultural Affairs website, [www.houstontx.gov/culturalaffairs/civcartprogram](http://www.houstontx.gov/culturalaffairs/civcartprogram)
- <sup>52</sup> Interview with Jimmy Castillo, Director of Civic Art and Design, Houston Arts Alliance
- <sup>53</sup> City of Houston Mayor's Office of Cultural Affairs. City of Houston Civic Art Program Annual Report 2020. (2020) p.33, email from Debbie McNulty, Director, City of Houston Mayor's Office of Cultural Affairs.
- <sup>54</sup> Interview with Jimmy Castillo, Director of Civic Art and Design, Houston Arts Alliance
- <sup>55</sup> Interview with Jimmy Castillo, Director of Civic Art and Design, Houston Arts Alliance
- <sup>56</sup> City of Houston Mayor's Office of Cultural Affairs. City of Houston Civic Art Program Annual Report 2020. (2020) p.10
- <sup>57</sup> Arlington County, Virginia, Public Art Policy. p.1
- <sup>58</sup> Arlington Economic Development, September 2012. Four Lenses for Looking at the Value of Public Art in Arlington.
- <sup>59</sup> Arlington County, Virginia, Public Art Policy. p.4
- <sup>60</sup> Arlington County, Virginia, Public Art Program Guidelines p.8
- <sup>61</sup> Arlington County, Virginia, Public Art Policy. p.4
- <sup>62</sup> Arlington County, Virginia, Public Art Policy. P.2
- <sup>63</sup> Arlington County, Virginia, Public Art Policy. P.3
- <sup>64</sup> Clark County, NV Code of Ordinances, Chapter 2.90.10
- <sup>65</sup> Clark County Arts Plan Annual Report and Recommendations, 2020. p.5
- <sup>66</sup> Interview with Mickey Sprott, Cultural Supervisor, Parks & Recreation, Public Arts Office, Clark County, NV
- <sup>67</sup> Clark County Arts Plan Annual Report and Recommendations, 2020. p.5
- <sup>68</sup> Clark County, NV County Arts Plan 2013. P.11



- <sup>69</sup> Clark County, NV Code of Ordinances, Chapter 2.90.10
- <sup>70</sup> Interview with Chris McGowan, King County Office of Performance, Strategy, and Budget
- <sup>71</sup> Interview with Kelly Pajek, Public Art Program Director, 4Culture
- <sup>72</sup> Interview with Kelly Pajek, Public Art Program Director, 4Culture
- <sup>73</sup> Interview with Kelly Pajek, Public Art Program Director, 4Culture
- <sup>74</sup> Interview with Kelly Pajek, Public Art Program Director, 4Culture
- <sup>75</sup> County of Los Angeles Civic Art Policy, p.3
- <sup>76</sup> County of Los Angeles Civic Art Policy, p.4
- <sup>77</sup> County of Los Angeles Civic Art Policy, p.3
- <sup>78</sup> County of Los Angeles Civic Art Policy, p.3
- <sup>79</sup> County of Los Angeles Civic Art Policy, p.7
- <sup>80</sup> County of Los Angeles Civic Art Policy, p.5
- <sup>81</sup> Miami-Dade Art in Public Places Procedures, p.1
- <sup>82</sup> Miami-Dade Art in Public Places Procedures, p.3
- <sup>83</sup> Miami-Dade County, FL Code of Ordinances, Section 2-e – Art in Public Places Program
- <sup>84</sup> Miami-Dade Art in Public Places website, [www.miamidadearts.org/artists/art-public-places](http://www.miamidadearts.org/artists/art-public-places)
- <sup>85</sup> Miami-Dade Art in Public Places website, [www.miamidadearts.org/artists/art-public-places](http://www.miamidadearts.org/artists/art-public-places)
- <sup>86</sup> Miami-Dade Art in Public Places Procedures, p.3
- <sup>87</sup> Miami-Dade County, FL Code of Ordinances, Section 2-11.15 – Works of Art in Public Places
- <sup>88</sup> NYC Global Partners, Best Practices: Percent for Art Program, p.1
- <sup>89</sup> NYC Global Partners, Best Practices: Percent for Art Program, p.1
- <sup>90</sup> New York Percent for Art website, [www1.nyc.gov/site/dclapercentforart/about](http://www1.nyc.gov/site/dclapercentforart/about)
- <sup>91</sup> NYC Global Partners, Best Practices: Percent for Art Program, p.1
- <sup>92</sup> NYC Global Partners, Best Practices: Percent for Art Program, p.1
- <sup>93</sup> NYC Global Partners, Best Practices: Percent for Art Program, p.1



**The Harris County Commissioners Court's Analyst's Office** provides the Harris County Commissioners Court members with objective, nonpartisan, and timely fiscal and policy analysis related to the efficiency and effectiveness of various County operations.

This report was prepared by Amy Rose, Senior Analyst.

Commissioners Court's Analyst's Office  
1115 Congress Street, 6th Floor  
Houston, Texas 77002

Main: (832) 927-6900  
Email: [info@ccao.hctx.net](mailto:info@ccao.hctx.net)